

# 2011 PROGRAM SCHEDULE

50<sup>TH</sup> ANNIVERSARY

presenting works by

Dorsey ALEXANDER  
ANT FARM  
Mindaugis BAGDON  
Ray BAINBRIDGE  
Craig BALDWIN  
Rebecca BARON  
Gregory BATESON  
Jordan BELSON  
Jordan BIREN  
Bob BRANAMAN  
James BROUGHTON  
Warren H. BROWN  
Torsten Zenas BURNS  
Nao BUSTAMANTE  
The CALIFORNIANS  
Theresa Hak Kyung CHA  
Monet CLARK  
Karl COHEN  
Bruce CONNER  
Nathaniel DORSKY  
Cecilia DOUGHERTY  
Didi DUNPHY  
Jeanne C. FINLEY  
Jim FLANNERY  
Richard GAIKOWSKI  
Ellen GAINE  
Richard GARET  
Sandra GIBSON  
Paolo GIOLI  
Vincent GRENIER  
HALFLIFERS  
Doug HALL  
Barney HAYNES  
Jim HAYNES  
Lynn HERSHMAN  
Henry HILLS  
Hy HIRSH  
Allison HOLT  
Dale HOYT  
Andrew HUESTIS  
Elise HURWITZ  
Minyong JANG  
William E. JONES  
Lawrence JORDAN  
Joseph Sunn JUE  
Weldon KEES  
George KUCHAR  
Joanne KYGER  
Tony LABAT  
Kerry LAITALA  
Lenny LIPTON  
Janis Crystal LIPZIN  
Jennifer LOCKE

Chip LORD  
Ralph LUCE  
Christopher MACLAINE  
Patricia MARX  
Anne McGUIRE  
Julie MURRAY  
Gunvor NELSON  
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Leslie THORNTON  
Leonard TREGILLUS  
TVTV  
Dion VIGNE  
Michael WALLIN  
Rachel WEBBER  
Jacalyn WHITE  
Emjay WILSON

programs curated

and presented by

Brecht ANDERCH  
Steve ANKER  
Karl COHEN  
Kathy GERITZ  
Dale HOYT  
Jonathan MARLOW  
Mona NAGAI  
Vanessa O'NEILL  
Steve POLTA  
Rick PRELINGER  
Steve SEID  
John SHIBATA  
Konrad STEINER  
23five INCORPORATED

JANUARY 19 - MAY 15

SAN FRANCISCO  
**CINEMATHEQUE**  
SFCINEMA.ORG



# SAN FRANCISCO CINEMATHEQUE

is supported in part by funding from: Grants for the Arts/San Francisco Hotel Tax Fund; the William and Flora Hewlett Foundation; the National Endowment for the Arts; the National Endowment for the Humanities; the Bernard Osher Foundation; the San Francisco Arts Commission; the San Francisco Foundation; the Phyllis C. Wattis Foundation; the Willow Foundation; the Zellerbach Family Foundation; the cooperation and participation of our hosting venues—Artists' Television Access, Pacific Film Archive, the San Francisco Museum of Modern Art, the Victoria Theatre and Yerba Buena Center for the Arts; and the generous contributions of Cinematheque members and donors. Without them, none of these programs would be possible.



COVER IMAGE **Christopher Maclaine:** *The End*  
INSIDE IMAGE **Rebecca Baron:** *How Little We Know of Our Neighbors*



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**CALENDAR DESIGN**  
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Pedro Gonçalves (pvxg.net)

**WEBMASTER**  
Gilbert Guerrero

## OUR PURPOSE

Founded by a group of young, idealistic filmmakers (including Bruce Baillie and Chick Strand) in 1961, San Francisco Cinematheque remains one of the nation's premiere proponents and presenters of artist-made, experimental works. Championing and embracing all aspects of innovative film, video and new media, Cinematheque regularly presents screenings and events, produces publications and maintains an extensive archive of relevant print and visual materials. As the organization celebrates its fiftieth anniversary, Cinematheque's mission of presenting unconventional work is more vital than ever before.

## JOIN CINEMATHEQUE

If you are not already a member, join San Francisco Cinematheque today and enjoy discounted (or free) admission to our screenings, discounted (or free) publications, invitations to special events, access to our archive and more. Your support helps us maintain our exceptional programming and allows us to continue serving the local, national and international film community.

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San Francisco Cinematheque  
145 Ninth Street, Suite 240  
San Francisco CA 94103

Tel: (415) 552-1990  
Fax: (415) 552-2067

sfc@sfcinema.org  
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# 2011 PROGRAM SCHEDULE

JANUARY 19 - MAY 15

## AT-A-GLANCE

### JANUARY

- WED 19 JAN . 7:30PM . PFA  
**Radical Light:** Luminous Projections  
— Light in Bay Area Film and  
Performance
- SUN 23 JAN . 5:30PM . PFA  
**Radical Light:** Post-Conceptual  
Performance — Video, 1977 to 1997
- SUN 30 JAN . 5:30PM . PFA  
**Radical Light:** Punk, Attitudinal  
— Film and Video, 1977 to 1987

### FEBRUARY

- WED 2 FEB . 7:30PM . PFA  
**Radical Light:** Found Footage Films
- SUN 6 FEB . 5:30PM . PFA  
**Radical Light:** Versions of Veracity  
— Video, the 1980s
- WED 9 FEB . 7:30PM . PFA  
**Radical Light:** Marlon Riggs' *Tongues  
Untied* + Lynn Hirshman's *Binge*
- THURS 10 FEB . 7PM . SFMOMA  
**Surveillance** — Then and Now: How  
Little We Know of Our Neighbors
- WED 16 FEB . 7:30PM . PFA  
**Radical Light:** Abstraction in Film
- FRI 18 FEB . 7:30PM . YBCA  
**William E. Jones' Tearoom**

### MARCH

- WED 2 MAR . 7:30PM . PFA  
**Radical Light:** Pieces of 8  
— Fragments, Curiosities and  
Hidden Realities
- THURS 3 MAR . 7:30PM . ATA  
**Radical Light:** Small Gauge Diaries  
and Portraits
- SUN 6 MAR . 5:15PM . PFA  
**Radical Light:** The Video Collectives
- SUN 13 MAR . 2PM . YBCA  
**Nathaniel Dorsky's Hours for Jerome**
- SUN 20 MAR . 5PM . PFA  
**Radical Light:** Experimental Animation
- WED 30 MAR . 7:30PM . PFA  
**Radical Light:** Different Tongues  
— Film in Dialog with Music,  
Literature and Dance
- THURS 31 MAR . 7PM . SFMOMA  
**Radical Light:** In Search of Christopher  
Maclaine — Man, Artist, Legend

### APRIL

- SUN 3 APR . 3PM . PFA  
**Radical Light:** Preserving the  
Avant-Garde at PFA
- THURS 7 APR . 7PM . SFMOMA  
**Activating The Medium**
- THURS 14 APR . 7:30PM . ATA  
**Radical Light:** That Little Red Dot
- FRI 22 APR . 7:30PM . YBCA  
**Radical Light:** Convergent Cinema
- 21 APRIL — 4 MAY . KABUKI / PFA  
**San Francisco International  
Film Festival**

### MAY

- 12 MAY — 15 MAY . SFMOMA / VT  
**Crossroads**





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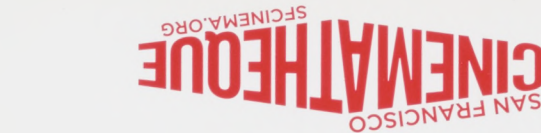
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# SAN FRANCISCO CINEMATHEQUE

## January 19 — May 15 2011 Program Schedule

### Radical Light: Alternative Film & Video in the San Francisco Bay Area, 1945-2000

*Radical Light* is a monolithic survey of a half-century of Bay Area alternative media culture, meticulously researched and edited over the course of a decade by Kathy Geritz and Steve Seid (of Pacific Film Archive) and former Cinematheque director (and current CalArts Dean) Steve Anker. Published by University of California Press, *Radical Light* includes articles, artist pages, and profiles of over fifty artists, curators and historians, comprising a truly comprehensive and kaleidoscopic compendium documenting the legacies of this vibrant community. Together with Pacific Film Archive and the Berkeley Art Museum—each presenting significant associated exhibitions—Cinematheque's *Radical Light* programs celebrate this publication, as well as the organization's own fifty year history, with a series of guest curated programs presented by several of the book's contributors. *(Steve Polta)*

### WED 19 JAN . 7:30PM . PFA Radical Light: Luminous Projections Light in Bay Area Film and Performance

A co-presentation with Pacific Film Archive  
Nathaniel Dorsky, Sandra Gibson, Kerry Laitala, Luis Recoder and Michael Wallin in person  
[PFA admissions apply]

Panama-Pacific Exposition at San Francisco, Cal. (excerpt) (1915); Kerry Laitala: *Retrospectroscope* (1997); Minyoung Jang: *The Dark Room* (2001); Michael Wallin: *Fearful Symmetry* (1981); Nathaniel Dorsky: *17 Reasons Why* (1987); Sandra Gibson and Luis Recoder: *EXIT* (1999-2011)

### SUN 23 JAN . 5:30PM . PFA Radical Light: Post-Conceptual Performance Video, 1977 to 1997

A co-presentation with Pacific Film Archive  
Jordan Biren, Tony Labat and Anne McGuire in person  
[PFA admissions apply]

Jordan Biren: *The Body* (1990); Cecilia Dougherty: *Fuck You, Purdue* (1987); HalfLifers: *Actions in Action* (1997); Doug Hall: *These Are the Rules* (1983); Tony Labat: *Solo Flight* (1977); Leslie Singer: *Laurie Sings Iggy* (1987); My Life as a Godard Film by Whitney Houston (1988) and *The Madonna Series: 1-5* (1987); Anne McGuire: *I Am Crazy and You're Not Wrong* (1997)

### SUN 30 JAN . 5:30PM . PFA Radical Light: Punk, Attitudinal Film and Video, 1977 to 1987

A co-presentation with Pacific Film Archive  
Mindaugis Bagdon, Barney Haynes and Dale Hoyt in person  
[PFA admissions apply]

Mindaugis Bagdon: *Louder, Faster, Shorter* (1979); Richard Gaikowski: *Deaf/Punk* (1979); Barney Haynes: *Thought Crimes in the Satiation Pool* (1987); Dale Hoyt: *Dancing Death Monsters* (1981) and *Your World Dies Screaming* (1981); The Residents: *Third Reich and Roll* (1977); Scott Ryser and Rachel Webber: *The Units' Training Film* (1980); Ivar Smedstad: *Brent Aske* (1987); Target Video: selections (1977-1980)

### WED 2 FEB . 7:30PM . PFA Radical Light: Found Footage Films A co-presentation with Pacific Film Archive

Craig Baldwin, Jeanne C. Finley, Greta Snider and Michael Wallin in person  
[PFA admissions apply]

Craig Baldwin: *ROCKETKITKONGOKIT* (1993); Bruce Conner: *Valse Triste* (1979); Jeanne C. Finley: *Against a Single Match, The Darkness Flinches* (1988); Julie Murray: *Conscious* (1993); Greta Snider: *Futility* (1989); Michael Wallin: *Decodings* (1988)

### SUN 6 FEB . 5:30PM . PFA Radical Light: Versions of Veracity A co-presentation with Pacific Film Archive

Lynn Hershman-Leeson, Chip Lord, Jeanne C. Finley, Dale Hoyt and Doug Hall in person  
[PFA admissions apply]

Jeanne C. Finley: *Common Mistakes* (1986); Lynn Hershman: *Confessions of a Chameleon* (1986); Dale Hoyt: *The Complete Anne Frank* (1985); Doug Hall: *This is the Truth* (1982); Tony Labat: *Mayami: Between Cut and Action* (1986); Chip Lord: *Abscam (Framed)* (1981)

### WED 9 FEB . 7:30PM . PFA Radical Light: Marlon Riggs' Tongues Untied (1989)

A co-presentation with Pacific Film Archive  
Preceded by Lynn Hirshman's *Binge* (1987)  
Lynne Hershman-Leeson in person  
[PFA admissions apply]

### THURS 10 FEB . 7PM . SFMOMA Surveillance—Then and Now: How Little We Know of Our Neighbors



Presented in collaboration with SFMOMA in association with the exhibit *Exposed: Voyeurism, Surveillance, and the Camera Since 1870*  
[members: \$7 / non-members: \$10]

Mass-Observation was an astonishing long-term social research project founded in Great Britain in 1937 by a small collective of creative anthropologists, writers, photographers and filmmakers. Conceived as an innocent homegrown quasi-ethnographic experiment, Mass-Observation eventually involved hundreds of citizen volunteers and amassed a huge archive of observation journals and surreptitious photography documenting the quotidian of life of mid-century Britain. The complete story of Mass-Observation—including the crucial participation of the great British "surrealist documentarian" Humphrey Jennings—is told in Rebecca Baron's fascinating 2005 film *How Little We Know of Our Neighbors*. Tracing the movement's evolution from eccentric hobby to wartime domestic spy unit to its final manifestation as a market research firm, *How Little We Know...* reflects greatly on the present day condition of heightened security, public surveillance and voluntary market profiling. Also screening: *Photofinish Figures (Il finish delle figure)*, Paolo Gioli's impressionistic array of faces in the metropolis and Scott Stark's *Posers*, a documentation of photographic posturing, filmed on San Francisco's Embarcadero. *(Steve Polta)*

### WED 16 FEB . 7:30PM . PFA Radical Light: Abstraction in Film

A co-presentation with Pacific Film Archive  
Nathaniel Dorsky and Elise Hurwitz in person  
[PFA admissions apply]

Jordan Belson: *Allures* (1961); Nathaniel Dorsky: *Pneuma* (1983); Vincent Grenier: *Light Shaft* (1975); Elise Hurwitz: *Metal Cravings* (1990-1997); Patricia Marx: *Obmaru* (1953); John Schofill: *XFilm* (1968); Barry Spinello: *Soundtrack* (1969); Dion Vigné: *Stroboscopic Images* (1964)

### FRI 18 FEB . 7:30PM . YBCA William E. Jones' Tearoom



William E. Jones in person  
Presented in association with Frameline and in collaboration with SFMOMA in association with the exhibit *Exposed: Voyeurism, Surveillance, and the Camera Since 1870*  
[members: \$7 / non-members: \$10]

William E. Jones' *Tearoom* consists entirely of footage created in 1962 by the Mansfield, Ohio police department documenting clandestine sexual encounters between men in a public restroom. Ultimately, this footage led to the arrest, prosecution and incarceration of approximately thirty men. Employing a surprisingly impressionistic pastel color palette and a curious "non-style" of cinematography evocative at times of Warhol, this material is presented by Jones more as "document" than documentary—in silence, with minimal editorial intervention, and devoid of direct commentary. This blunt non-interventionist presentation allows a slow accumulation of details and reveals profound intersections of race, class, sexuality and heterosexist power, uncomfortably placing the viewer in the position of voyeur and surveillant, while paradoxically suggesting empathy—even identification—with the on-screen subjects. Asking more questions than it answers, *Tearoom* presents a complex and disturbing picture of institutional power in mid-century America. *(Steve Polta)*

### WED 2 MAR . 7:30PM . PFA Radical Light: Pieces of 8 Fragments, Curiosities and Hidden Realities

A co-presentation with Pacific Film Archive  
Bob Branaman, Keith Evans, Ellen Gaine, Janis Crystal Lipzin, Steve Polta, Jeff Warren and Jacalyn White in person  
[PFA admissions apply]

Bob Branaman: *Films by Bob Branaman* (1959-61); Ellen Gaine: *Fragment* (1982-85); Janis Crystal Lipzin: *Flapping Things* (1974); Steve Polta: *Estuary #1* (1998); silt: *kemia* (1995); Jacalyn White: *Waiting for X to Happen* (1984) and a surprise film by Bruce Conner.

### THURS 3 MAR . 7:30PM . ATA Radical Light: Small Gauge Diaries and Portraits



Curated by Steve Anker  
Presented in association with Pacific Film Archive  
[members: \$5 / non-members: \$10]

In the middle decades of the twentieth century, 8mm and Super-8mm film formats were introduced to the consumer markets as amateur mediums, "simpler" alternatives to the more expensive 16mm gauge. These small-scale tools also attracted artists for the spontaneity they afforded to filming, the fragility of their images and the low-key intimacy of their exhibition, contributing to a body of cinematic reveries and expressive "diary films" directly in dialog with the home-movie aesthetic. Technical qualities of these "lesser" gauges (such as synchronous sound-on-film recording) presented artists with unique formal challenges and expressive options, as did the corresponding mid-century market for home-distributed "short-subject" reels, whose concerns ranged from feature-film digest to newsreel to porn. This program features Bay Area artists using these traditions to make diaries and personal responses to political themes, including work by Scott Stark, Jacalyn White, silt, Julie Murray and Janis Crystal Lipzin. *(Steve Anker)*

### SUN 6 MAR . 5:15PM . PFA Radical Light: The Video Collectives

A co-presentation with Pacific Film Archive  
Lynn Adler, Doug Hall, Chip Lord, Jim Mayer, John Rogers, Allen Rucker and Megan Williams in person  
[PFA admissions apply]

Ant Farm: *Media Burn* (1975); Doug Hall: *Game of the Week* (1977); TVTV: *Lord of the Universe* (1974)

### SUN 13 MAR . 2PM . YBCA Nathaniel Dorsky's Hours for Jerome



Nathaniel Dorsky in person  
[members: \$6 / non-members: \$10]

*The vulnerability of precious things is beautiful because vulnerability is a mark of existence.* (Simone Weil, *Gravity and Grace*)

*Devotion is not an idea or a sentiment. It is born out of the vastness and depth of our view. Out of darkness, behind all light, this vastness abides in nowness. It reveals our world. It is accurate and humbling and yet, for all its pervasiveness, it is not solid.* (Nathaniel Dorsky, *Devotional Cinema*)

Newly preserved by Pacific Film Archive, *Hours for Jerome* is a lovingly shot and gracefully edited work documenting moments, movements and light gleaned from film fragments captured from the artist's daily life between 1966 to 1967. Taking the audience through the four seasons, we variously see softly calm, glinting, spinning images capturing the filmmaker's personal world, but at the same time resonating as reverent and familiar, like a carefully crafted and composed home movie with a deep and lingering eye on the world. Also screening is a rarely screened sound film by Dorsky, 1964's *A Fall Trip Home*, described by the artist as "a sad sweet song of youth and death, of boyhood and manhood and our tender earth." *(Lauren Sorensen)*

### SUN 20 MAR . 5PM . PFA Radical Light: Experimental Animation

A co-presentation with Pacific Film Archive  
Presented by Karl Cohen  
[PFA admissions apply]

Dorsey Alexander: *Life and Death of a Sphere* (1948); Karl Cohen: *Sidereal Passage* (1977); Hy Hirsch: *Come Closer* (1952); Lawrence Jordan: *Our Lady of the Sphere* (1969); Gunvor Nelson: *Light Years* (1987); Jane Conger Belson Shimane: *Logos* (1957); Leonard Tregillus and Ralph Luce: *Proem* (1949); Dion Vigné: *Paper Collage* (1955); Edward Silverstone Taylor: *Sol* (1958). Program includes a light show demonstration by Karl Cohen.

### WED 30 MAR . 7:30PM . PFA Radical Light: Different Tongues Film in Dialog with Music, Literature and Dance

A co-presentation with Pacific Film Archive  
Presented by Konrad Steiner  
Artists in person  
[PFA admissions apply]

Theresa Hak Kyung Cha: *Re Dis Appearing* (1977) and *Vidéoème* (1976); Bruce Conner: *Perman Strata* (1969); Nathaniel Dorsky: *What Happened to Kerouac?* (excerpts) (1986); Jim Flannery: *Photoheliograph* (1995); Joanne Kyger: *Descartes* (1968); Sidney Peterson and Hy Hirsch: *Horror Dream* (1947); Chick Strand: *Waterfall* (1967); Konrad Steiner: *19 Scenes Relating to a Trip to Japan* (1997)

### THURS 31 MAR . 7PM . SFMOMA Radical Light: In Search of Christopher Maclaine Man, Artist, Legend



Curated and presented by Brecht Andersch  
Presented in association with Pacific Film Archive  
Wildier Bentley II and Lawrence Jordan in person  
[members: \$7 / non-members: \$10]

In the 1950s, San Francisco Beat poet Christopher Maclaine made four films—*The End, The Man Who Invented Gold, Beat* and *Scotch Hop*. These films—with a collective running time of only sixty minutes—have largely been located at the margins of film history, the subject of rumor and speculation, largely unscreened and underappreciated. They have, nonetheless, exerted a strong influence on the language of cinema, profoundly influencing and anticipating the work of Stan Brakhage, Bruce Conner, Robert Nelson and countless others. Entwining the ecstatic and the absurd to a delirious degree these films never fail to provoke audience excitement with their hallucinatory and apocalyptic visions. *Radical Light* features three essays on the filmmaker—who died in a mental asylum in 1975—including an interview with Stan Brakhage on Maclaine by SFMOMA Open Space columnist Brecht Andersch. Scheduled to appear with Andersch and discuss their work with Maclaine are two of his collaborators on these early works—actor Wildier Bentley II and filmmaker Lawrence Jordan. Join us for what could possibly be the deepest exploration yet of the legendary artist described by Brakhage as "San Francisco's Antonin Artaud." *(Brecht Andersch and Steve Polta)*

### SUN 3 APR . 3PM . PFA Radical Light: Preserving the Avant-Garde at PFA

A co-presentation with Pacific Film Archive  
Introduced by Mona Nagai and Jon Shibata  
[PFA admissions apply]

James Broughton: *Mother's Day* (1948); Henry Hills: *Porter Springs 3* (1977); George Kuchar: *I, An Actress* (1977); Lenny Lipton: *Father's Day* (1975); Leslie Thornton: *Peggy and Fred in Hell, The Prologue* (1984); Dion Vigné: *North Beach* (long version) (1958)

### THURS 7 APR . 7PM . SFMOMA Activating The Medium

Presented in association with SFMOMA and 23five Incorporated  
Performances by Richard Garett, Jim Haynes and Allison Holt  
[members: \$7 / non-members: \$10]

Since 1998, 23five Incorporated has produced the annual Activating The Medium festival—an internationally recognized showcase for the most innovative and visionary practitioners of sound art. This year's festival explored the use of radio through composition and new media presentation, with one night held at the San Francisco Museum of Modern Art. This evening will feature performances by Richard Garett and Jim Haynes & Allison Holt.

# SAN FRANCISCO CINEMATHEQUE

SFCINEMA.ORG

### THURS 14 APR . 7:30PM . ATA Radical Light: That Little Red Dot



Curated and presented by Dale Hoyt  
Presented in collaboration with Pacific Film Archive  
[members: \$5 / non-members: \$10]

During its 30+ years of existence, the San Francisco Art Institute's New Genres (formerly Performance/Video) department has produced innumerable high-caliber artists and has influenced performance and conceptual art on a global scale. Simultaneously, the department's commitment to maintaining state-of-the-art production facilities has contributed to an equally impressive output from myriad film- and video makers. Tonight's program presents a survey of this important work. While as aggressive and sophisticated as their performance counterpart, the work of these artists displays an equally ingenious and ground-breaking visual language and deals with such varied issues as formalism, feminism, abstract narrative, transgressive sexuality, personal biography and body politics. And, drawn from three decades of activity, the program comprises an historical microcosm of video technology, beginning with industrial and broadcast cameras and behemoth Portapaks through the Hi-8 video revolution, "cuts-only" editing, the Amiga Toaster and Avid systems, up to DV's utopian technological plateau. Join us for an evening of the early works and rarities of some of the field's major artists, including Jordan Biren, Nao Bustamante, Monet Clark, Torsten Zenas Burns, Cecilia Dougherty, Didi Dunphy, Dale Hoyt, Andrew Huestis, Tony Labat, Jennifer Locke, Anne McGuire, Guy Overfelt and Emjay Wilson. *(Dale Hoyt)*

### FRI 22 APR . 7:30PM . YBCA Radical Light: Convergent Cinema



Curated and presented by Rick Prelinger  
Presented in association with Pacific Film Archive and Prelinger Archives  
[members: \$7 / non-members: \$10]

While the history of Bay Area cinema-as-art is actively being excavated and revived, more workaday genres remain less examined and often mysterious. As we begin to understand that the history of non-theatrical film isn't simply composed of parallel strands, but rather woven from many threads that often intersect and interweave, we can spot lost art and artists in unexpected places, such as the vast body of advertising and educational films that struggles to survive deterioration and indifference. This program revives a basketful of ephemeral films created in the Bay Area from the 1910s through the 1950s in which artistic impulses (both schooled and self-taught) intersect with teaching and commerce. Titles to screen include *When You Are a Pedestrian* (1924) by Ray Bainbridge, producing as Progressive Pictures; *Communication and Interaction in Three Families* (reel 1) (1951) by Gregory Bateson and Weldon Kees, producing as Kinesis; *So They Tell Me* (1916) by Warren H. Brown; *Art in San Francisco* (1944-45), produced by The Californians; *Penwipers and Greenpastures* (c. 1926), two clay-animated works by Joseph Sunn Jue; and *Tribune-American Dream Film* (c. 1924), produced by the Oakland Tribune and other titles to be announced. *(Rick Prelinger)*

### 21 APRIL — 4 MAY . KABUKI / PFA San Francisco International Film Festival

Founded in 1957, the San Francisco International Film Festival is the longest-running film festival in the Americas. Held each spring for two weeks, SFIFF is an extraordinary showcase of cinematic discovery and innovation in the country's most beautiful city. Cinematheque is proud to have been a consistent co-presenter (with Pacific Film Archive) of its annual *Alternative Visions* program. Curated this year by Kathy Geritz and Vanessa O'Neill this program showcases recent avant-garde film from around the world. Details and showtimes of this program which will screen twice during the festival—once at PFA and once at the Sundance Kabuki Theatre—will be available soon at [www.sfcinema.org](http://www.sfcinema.org).

### THU 12 MAY — SUN 15 MAY . SFMOMA / VT Crossroads

[Festival Pass members: \$30 / non-members: \$50]

Cinematheque's annual festival of recent and rediscovered films showcases new avant-garde works from emerging and established filmmakers along with special presentations, performances and events. The complete program will be announced at the end of March. Cinematheque is currently seeking submissions of compelling non-commercial, artist-made work of all genres and durations, with a late submission deadline of February 10. For complete details of submitting work, please see [www.sfcinema.org/#/calendar/201102100/](http://www.sfcinema.org/#/calendar/201102100/).

# VENUES

all in San Francisco unless noted

### AMC KABUKI CINEMA

1881 Post St. (at Fillmore St.)

### ATA

Artists' Television Access  
992 Valencia St. (at 21st St.)

### PFA

Pacific Film Archive  
2575 Bancroft Way (at Bowditch St. in Berkeley)

### SFMOMA

San Francisco Museum of Modern Art  
151 Third St. (between Mission St. & Howard St.)

### YBCA

Yerba Buena Center for the Arts  
701 Mission Street (at 3rd St.)

### VT

Victoria Theatre  
2961 16th Street (at Mission St.)

1 Rebecca Baron: *How Little We Know of Our Neighbors*  
2 William E. Jones: *Tearoom*  
3 Janis Crystal Lipzin: *The Bladderwort Document*  
4 Nathaniel Dorsky: *Hours for Jerome*  
5 Christopher Maclaine: *The End*  
6 Tony Labat: *Kinky*  
7 Oakland Tribune: *Tribune-American Dream Film*